



## TABLEAU D'AMOUR by Bériou

The film opens on a grey desert-like landscape with an overlay of yellow grid lines. The final tableau displays a rich design of organic matter and reveals a module of labyrinthian body structures. Between those two sequences, a love story has unraveled, playing with our perception.

This transition comprises nine scenes, leading through nine separate incarnations, which are also nine erotic poses or sentimental variations.

Nine loves, one single love.

All sequences unravel and unfold along a different and yet similar pattern. Their order can be random, since the variety of transformations only serves to describe one single love.

A man and a woman defined with body frames retrieved from the corpus of Western painting are shown in constant mutation, interactive and otherwise, reminiscent of two fish mating above a landscape. Suddenly, their entities strike out some erotic pose. This infrastructure includes a viewing device which is concretized by the presence of a viewfinder and eyes peering through various landscape ports. The viewing device forces a dual development. On one hand, the lovers are frozen cut-outs which will be used as modules for future labyrinthian body structures. On the other hand, both characters are transformed into objects with indelible earth connotations, which will be integrated to the color spotted final tableau.

*co-produced by AGAVE S.A/CANAL+/Club d'Investissement Média/  
1993*